Index to Volume 55

AHLQUIST, KAREN, review of *Juilliard: A History,* by Andrea Olmstead, 2:369–73

Allsop, Peter, *Arcangelo Corelli: "New Orpheus of Our Times,"* reviewed by MICHAEL TALBOT, 3:532–38

America's Musical Life: A History, by Richard Crawford, reviewed by THOMAS L. RIIS, 3:578–87

Analyzing Bach Cantatas, by Eric Chafe, reviewed by MARY J. GREER, 3:538–47

Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music, edited by Paula Higgins, reviewed by MITCHELL P. BRAUNER, 2:337–46

Antonio Salieri and Viennese Opera, by John A. Rice, reviewed by JESSICA WALDOFF, 3:547–62

Arcangelo Corelli: "New Orpheus of Our Times," by Peter Allsop, reviewed by MICHAEL TALBOT, 3:532–38

ASPDEN, SUZANNE, "Fam'd Handel Breathing, tho' Transformed to Stone": The Composer as Monument, 1:39–90

Bach, Johann Sebastian, *see* DAVID SCHULENBERG

Bearbeitungen fremder Werke: Concerti BWV 972–987, 592a; Sonaten BWV 965, 966; Fuga BWV 954, by Johann Sebastian Bach, edited by Karl Heller, reviewed by DAVID SCHULENBERG, 2:353–65

Beyond the Sonata Principle, JAMES HEPOKOSKI, 1:91–154

Bonfire Songs: Savonarola's Musical Legacy, by Patrick Macey, reviewed by RICHARD SHERR, 3:525–32

Boone, Graeme M., *see* John Covach

BRAUNER, MITCHELL P., review of *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music,* edited by Paula Higgins, 2:337–46

BURKHOLDER, J. PETER, The Organist in Ives, 2:255–310

BURNETT, CHARLES, review of *Music, Science and Natural Magic in Seventeenth-Century England,* by Penelope Gouk, 2:365–68

CABALLERO, CARLO, review of *French Cultural Politics and Music: From the Dreyfus Affair to the First World War,* by Jane F. Fulcher, 3:563–78

CALCAGNO, MAURO, "Imitar col canto chi parla": Monteverdi and the Creation of a Language for Musical Theater, 3:383–431

Chafe, Eric, *Analyzing Bach Cantatas,* reviewed by MARY J. GREER, 3:538–47

Composers at Work: The Craft of Musical Composition, 1450–1600, by Jessie Ann Owens, reviewed by ANDREW KIRKMAN, 1:166–75

The Council of Trent Revisited, CRAIG A. MONSON, 1:1–37

Covach, John, and Graeme M. Boone, eds., *Understanding Rock: Essays in Musical Analysis,* reviewed by MARK MAZULLO, 1:187–94

Crawford, Richard, *America's Musical Life: A History,* reviewed by THOMAS L. RIIS, 3:578–87

DILL, CHARLES, Rameau's Imaginary Monsters: Knowledge, Theory, and Chromaticism in *Hippolyte et Aricie,* 3:433–76

EVERIST, MARK, *in* Communications, 1:195–96

"Fam'd Handel Breathing, tho' Transformed to Stone": The Composer as Monument, SUZANNE ASPDEN, 1:39–90

French Cultural Politics and Music: From the Dreyfus Affair to the First World War, by Jane F. Fulcher, reviewed by CARLO CABALLERO, 3:563–78

From Scarlatti to "Guantanamera": Dual Tonicity in Spanish and Latin American Musics, PETER MANUEL, 2:311–36

Fulcher, Jane F., *French Cultural Politics and Music: From the Dreyfus Affair to the First World War,* reviewed by CARLO CABALLERO, 3:563–78

Gouk, Penelope, *Music, Science and Natural Magic in Seventeenth-Century England,* reviewed by CHARLES BURNETT, 2:365–68

GREER, MARY J., review of *Analyzing Bach Cantatas,* by Eric Chafe, 3:538–47

Heller, Karl, ed., *Bearbeitungen fremder Werke: Concerti BWV 972–987, 592a; Sonaten BWV 965, 966; Fuga BWV 954,* by Johann Sebastian Bach, reviewed by DAVID SCHULENBERG, 2:353–65

HEPOKOSKI, JAMES, Beyond the Sonata Principle, 1:91–154

Higgins, Paula, ed., *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music,* reviewed by MITCHELL P. BRAUNER, 2:337–46

Hunter, Mary, *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment,* reviewed by JESSICA WALDOFF, 3:547–62

"Imitar col canto chi parla": Monteverdi and the Creation of a Language for Musical Theater, MAURO CALCAGNO, 3:383–431

The Josquin Companion, edited by Richard Sherr, reviewed by MARTIN PICKER, 1:155–66

Juilliard: A History, by Andrea Olmstead, reviewed by KAREN AHLQUIST, 2:369–73

KIRKMAN, ANDREW, review of *Composers at Work: The Craft of Musical Composition, 1450–1600,* by Jessie Ann Owens, 1:166–75

LE GUIN, ELISABETH, "One Says That One Weeps, but One Does Not Weep": *Sensible,* Grotesque, and Mechanical Embodiments in Boccherini's Chamber Music, 2:207–54

LEVITZ, TAMARA, review of *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich,* by Pamela M. Potter, 1:176–87

LUBKIN, GREGORY, review of *Music and Patronage in the Sforza Court,* by Paul A. Merkley and Lora L. M. Merkley, 2:346–53

Macey, Patrick, *Bonfire Songs: Savonarola's Musical Legacy,* reviewed by RICHARD SHERR, 3:525–32

MANUEL, PETER, From Scarlatti to "Guantanamera": Dual Tonicity in Spanish and Latin American Musics, 2:311–36

MAZULLO, MARK, review of *Understanding Rock: Essays in Musical Analysis,* edited by John Covach and Graeme M. Boone, 1:187–94

Merkley, Paul A., and Lora L. M. Merkley, *Music and Patronage in the Sforza Court,* reviewed by GREGORY LUBKIN, 2:346–53

MEYER, STEPHEN, Terror and Transcendence in the Operatic Prison, 1790–1815, 3:477–523

MONSON, CRAIG A., The Council of Trent Revisited, 1:1–37

Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich, by Pamela M. Potter, reviewed by TAMARA LEVITZ, 1:176–87

Music and Patronage in the Sforza Court, by Paul A. Merkley and Lora L. M. Merkley, reviewed by GREGORY LUBKIN, 2:346–53

Music, Science and Natural Magic in Seventeenth-Century England, by Penelope Gouk, reviewed by CHARLES BURNETT, 2:365–68

Olmstead, Andrea, *Juilliard: A History,* reviewed by KAREN AHLQUIST, 2:369–73

"One Says That One Weeps, but One Does Not Weep": *Sensible,* Grotesque, and Mechanical Embodiments in Boccherini's Chamber Music, ELISABETH LE GUIN, 2:207–54

The Organist in Ives, J. PETER BURKHOLDER, 2:255–310

Owens, Jessie Ann, *Composers at Work: The Craft of Musical Composition, 1450–1600,* reviewed by ANDREW KIRKMAN, 1:166–75

PICKER, MARTIN, review of *The Josquin Companion,* edited by Richard Sherr, 1:155–66

Potter, Pamela M., *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich,* reviewed by TAMARA LEVITZ, 1:176–87

Rameau's Imaginary Monsters: Knowledge, Theory, and Chromaticism in *Hippolyte et Aricie,* CHARLES DILL, 3:433–76

Rice, John A., *Antonio Salieri and Viennese Opera,* reviewed by JESSICA WALDOFF, 3:547–62

RIIS, THOMAS L., review of *America's Musical Life: A History,* by Richard Crawford, 3:578–87

SCHULENBERG, DAVID, review of *Toccaten: BWV 910–916,* by Johann Sebastian Bach, edited by Peter Wollny; *Sechs kleine Praeludien: BWV 933–938. Einzeln überlieferte Klavierwerke I: Praeludium BWV 921; Fantasie BWV 917, 918, 922; Praeludium und Fuge BWV 894, 895, 896, 923/951, 951a; Chromatische Fantasie und Fuge BWV 903, 903a; Fantasie und Fuge BWV 904, 906, 944; Fuge BWV 946, 948, 949, 950, 952, 959; Fughetta BWV 961; Sonate BWV 967,* by Johann Sebastian Bach, edited by Uwe Wolf; and *Bearbeitungen fremder Werke: Concerti BWV 972–987, 592a; Sonaten BWV 965, 966; Fuga BWV 954,* by Johann Sebastian Bach, edited by Karl Heller, 2:353–65

Sechs kleine Praeludien: BWV 933–938. Einzeln überlieferte Klavierwerke I: Praeludium BWV 921; Fantasie BWV 917, 918, 922; Praeludium und Fuge BWV 894, 895, 896, 923/951, 951a; Chromatische Fantasie und Fuge BWV 903, 903a; Fantasie und Fuge BWV 904, 906, 944; Fuge BWV 946, 948, 949, 950, 952, 959; Fughetta BWV 961; Sonate BWV 967, by Johann Sebastian Bach, edited by Uwe Wolf, reviewed by DAVID SCHULENBERG, 2:353–65

SHERR, RICHARD, review of *Bonfire Songs: Savonarola's Musical Legacy,* by Patrick Macey, 3:525–32

Sherr, Richard, ed., *The Josquin Companion,* reviewed by MARTIN PICKER, 1:155–66

TALBOT, MICHAEL, review of *Arcangelo Corelli: "New Orpheus of Our Times,"* by Peter Allsop, 3:532–38

Terror and Transcendence in the Operatic Prison, 1790–1815, STEPHEN MEYER, 3:477–523

Toccaten: BWV 910–916, by Johann Sebastian Bach, edited by Peter Wollny, reviewed by DAVID SCHULENBERG, 2:353–65

Understanding Rock: Essays in Musical Analysis, edited by John Covach and Graeme M. Boone, reviewed by MARK MAZULLO, 1:187–94

WALDOFF, JESSICA, review of *Antonio Salieri and Viennese Opera,* by John A. Rice; and *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment,* by Mary Hunter, 3:547–62

WASSERSTEIN, STEPHEN, *see* Communications, 3:588

Wolf, Uwe, ed., *Sechs kleine Praeludien: BWV 933–938. Einzeln überlieferte Klavierwerke I: Praeludium BWV 921; Fantasie BWV 917, 918, 922; Praeludium und Fuge BWV 894, 895, 896, 923/951, 951a; Chromatische Fantasie und Fuge BWV 903, 903a; Fantasie und Fuge BWV 904, 906, 944; Fuge BWV 946, 948, 949, 950, 952, 959; Fughetta BWV 961; Sonate BWV 967,* by Johann Sebastian Bach, reviewed by DAVID SCHULENBERG, 2:353–65

Wollny, Peter, ed., *Toccaten: BWV 910–916,* by Johann Sebastian Bach, reviewed by DAVID SCHULENBERG, 2:353–65